



2010 Music

Intermediate 2

Finalised Marking Instructions

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Part One: General Marking Principles for Music – Intermediate 2

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor. You can do this by posting a question on the Marking Team forum or by e-mailing/phoning the e-marker Helpline. Alternatively, you can refer the issue directly to your Team Leader by checking the ‘Referral’ box on the marking screen.
- (b) Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.
- (c)
- *Refer to marking instructions when marking all questions.*
 - *Do not accept any answer which is not in the Mark Scheme.*

Record all marks in the column on the right of the screen which aligns with the questions.

If the answer is correct simply enter the mark in the corresponding box. Do **not** insert a green tick.

If the answer is wrong enter a zero in the box. Do **not** insert a red cross.

If a candidate has not attempted a question enter a dash in the box.

Use the coloured marks only in the following cases:

- (i) When a question demands two answers and one of them is wrong.
- Use a RED cross to show the **wrong** answer. Do **not** use a green tick to show the correct answer.
- If *both* parts of the answer are wrong do not use *any* red crosses.
- (ii) In the ‘Musical Map’ show any wrong answers with a RED cross in the marks column on the right hand side of the page.
- (iii) In question 6 enter a RED cross in the right hand column against any wrong answers. Do **not** use a green tick.
- (iv) Where a candidate has provided more than one answer e.g. by ticking two boxes instead of one or adding an extra *wrong* answer, place a RED cross beside the wrong answer and deduct the mark assigned to the correct answer. Show this by using the ‘crossed out’ tick in BLUE. This instruction applies to all questions where candidates make more entries than required, e.g. Q 6.

- (v) In question 7 mark the correct entries first with a green tick.

Where a candidate has three or more entries, deduct one tick for each *wrong* entry up to a maximum of 2 in that column. In such cases *replace* the green correct tick with a blue crossed tick.

The 2 correct entries may be placed in one box to gain 2 marks.

For each additional wrong entry show deductions by blue ticks.
Ignore multiple *correct* entries.

Only the dynamics on the mark scheme should be accepted.

Method of playing instruments e.g. flutter-tonguing should be ignored regardless of whether they are correct or incorrect.

Correct entries in the *wrong column* should NOT be awarded a mark.

Accept inaccurate spelling of English or Italian terms.

Time signatures must be written once only, be in the correct place and be legible.

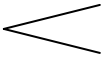
Time signatures which are dubious are awarded no marks.

Accept 4/4 ie written as a *fraction*.

Part Two: Marking Instructions for each Question

Question		Expected Answer/s	Max Mark	Additional Guidance								
1	a	<input checked="" type="checkbox"/> Chorus	1									
1	b	<input checked="" type="checkbox"/> Recitative	1									
1	c	Chromatic	1	No other answers accepted here. Accept wrong spellings in this and subsequent 'open-ended' questions.								
1	d	<input checked="" type="checkbox"/> Dixieland	1									
1	e	<input checked="" type="checkbox"/> <table border="1" style="display: inline-table; vertical-align: middle;"> <tr><td>F</td></tr> <tr><td>I</td></tr> </table> <table border="1" style="display: inline-table; vertical-align: middle;"> <tr><td>Dm</td></tr> <tr><td>VI</td></tr> </table> <table border="1" style="display: inline-table; vertical-align: middle;"> <tr><td>Bb</td></tr> <tr><td>IV</td></tr> </table> <table border="1" style="display: inline-table; vertical-align: middle;"> <tr><td>C</td></tr> <tr><td>V</td></tr> </table>	F	I	Dm	VI	Bb	IV	C	V	1	
F												
I												
Dm												
VI												
Bb												
IV												
C												
V												
2	a	<input checked="" type="checkbox"/> Alberti bass	1									
2	b	<input checked="" type="checkbox"/> Cadenza <input checked="" type="checkbox"/> Trills	2									
2	c	French Horn/Horn	1	Not tenor horn								
2	d	<input checked="" type="checkbox"/> Arco	1									
2	e	<input checked="" type="checkbox"/> Coda	1									
2	f	Classical/Classic	1	No other answers accepted here.								

Question		Expected Answer/s			Max Mark	Additional Guidance
3	a	Tenor/Baritone			1	No other answers accepted here.
3	b	<input checked="" type="checkbox"/> Hymn tune			2	
		<input checked="" type="checkbox"/> Voices in unison				
3	c	<input checked="" type="checkbox"/> Descant			2	
		<input checked="" type="checkbox"/> Organ				
4	a	<input checked="" type="checkbox"/> Boogie-woogie			1	
4	b	<input checked="" type="checkbox"/> Impressionist			1	
4	c	Perfect/V – I/5 – 1/Dom. - Tonic			1	No other answers accepted here.
5		Bass/Double Bass/Fretless Bass/Bass Guitar Syllabic 4 or 2 (or any 2 or 4 implied in simple time) Inverted pedal			4	NOT simple time alone.
6	CONCEPTS		COLUMN A EXCERPT 1	COLUMN B EXCERPT 2	COLUMN C SIX FEATURES COMMON TO BOTH	6
	MELODIC					
	Blues scale					
	Grace notes		✓	✓	✓	
	Word painting					
	HARMONIC					
	Drone		✓	✓	✓	
	Major tonality			✓		
	Tierce de Picardie					
	RHYTHMIC					
	Anacrusis			✓		
	Off the beat		✓	✓	✓	
	Scotch snap		✓			
	Simple time		✓	✓	✓	
	TIMBRE					
	Arco		✓	✓	✓	
	Bagpipes					
Timpani		✓	✓	✓		

Question	Expected Answer/s				Max Mark	Additional Guidance
7					4	
	Melody/ Harmony	Rhythm/ Tempo	Instruments featured	Dynamics		
	1 Trill(s) Broken chords Imitation Repetition	1 Compound time Ostinato Anacrusis	1 Strings French horns/horns Violins	1 <i>mf, f, ff</i> (Or English equivalents) (NO others)		
2 Major Minor Inverted pedal Semitones Modulation or Key or change (NOT both)	2 Moderato Allegro (Or English equivalents) 3 beats (NOT 3/4) Dotted rhythms	2 Trombones Trumpets Flutes (Accept singular instruments)	2 Crescendo Getting louder  Accents			
<p>1/2 ticks = 1 mark 3/4 ticks = 2 marks 5/6 ticks = 3 marks 7/8 ticks = 4 marks</p>						

Question		Expected Answer/s	Max Mark	Additional Guidance
8	a	F Major	1	Accept only F or F major.
8	b d e f	<p><i>Andante/Moderato</i></p>	4	<p>Do not accept English equivalents for <i>Italian</i> terms in this question.</p> <p>Time signature must be in the correct place i.e. after the key signature at the start. Time signature which is dubious is awarded no marks.</p> <p>Accept 4/4 i.e. written as a <i>fraction</i>.</p> <p>In bar 2 <i>both</i> pitch and rhythm must be completely correct.</p> <p>Accept <i>tr</i> anywhere <i>within</i> beat 2 in bar 4 and beat 2 in bar 8.</p>
	c	5 or 6	1	

[END OF MARKING INSTRUCTIONS]